



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

To complete this decorative room, at each window were placed small tables, one which served for the punch, the other for the holding of china and glass.

Now, a punch-bowl is sure to have plenty of company, provided it is good and cold.

To make this a feature, this helper of the wedding scoured the village for a large-sized one in common pottery. When found it was an ordinary affair in grey tones and the

kitchen is always the favorite stamping ground, as well as the thousand and one persons who feel at liberty to dash into the kitchen at all hours of the working day. It stands to reason, when you come to think of it. "For," the little housewife again argues, "no one would expect an artist to hold his or her temper, or to accomplish anything, under the strain of constant interruption by foreign elements." So why does this not apply to the artist in the kitchen, which your cook certainly is, if she is familiar with her lines. So, if one cannot have the kitchen at the top of the house, which is to be much desired, let the housekeepers of the new generation bear in mind that the "no thoroughfare" sign is one very patent factor in needed domestic revolution.

A novel sale was that, lately conducted, of the effects of the model kitchen in the house of N. Q. Pope, of Brooklyn. This may be said to have been the forerunner of model kitchens, as it was planned by the same man, I think, and preceded the famous Vanderbilt cuisine. In the first place, the Pope kitchen was small, as such rooms go, for the model affair must have as its watchword compactness, which stands in this later day for convenience.

The floor, side wall, and ceiling of this delightful apartment were tiled, and all its utensils were (after the manner of the French) of shining copper; even the clock made an effort to be consistent, it being formed of a long-handled copper saucepan. Here were a range, Dutch oven, a gas range, spit or grill, and every known device for preparing delectable dishes to wait upon man's appetite.

In the centre of the floor, a table about twelve feet long and over half as wide had a plate glass top, with a shelf of oak, containing numberless copper utensils. In a closet let into the wall were the granite casks, nickel bound, labeled and fauceted, containing respectively vinegar and molasses; still another similar closet held a wealth of the spices of the East, in blue and white jars. Numerous recesses proved to be bins for flour and unnumbered cereals, but in no case was there an impression of quantity, as far as good supply goes.

Another proof of a new era of things, which looks to variety and quality rather than quantity in domestic economics: The dressers of this model room, with their blue and white furnishings and the refrigerating appliances, were positive joys. But over the joys of this atelier of the culinary art it was not woman's privilege to preside, its precious works being given over to the hands of man. In fact, all the services of this household, barring that of the maid to its mistress, were entrusted to the competent hands of the sterner sex.

OTTOMANS.

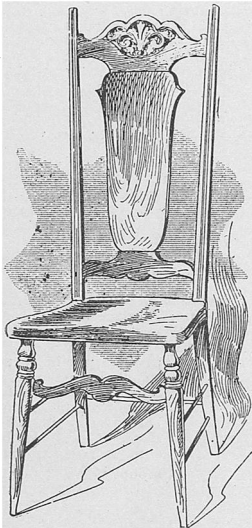
UPHOLSTERERS are making a renewed and strong effort to introduce ottomans again. They are especially adaptable where space is limited, for, being without a back, they never seem to occupy much room, nor ever have to be turned, in order to be used. They take the place of a chair, and may be utilized for various other purposes. Those seen recently are round, and about the height of a low chair.

They were upholstered with tapestries of different styles and colors, some combining two harmonizing colors. A heavy, deep fringe, to correspond with the body of the material, finished the top.

Those intended for a bedroom may be made additionally valuable if the foundation is a box-like structure with a lid. A cushioned top forms a comfortable seat, and within can be utilized for many useful purposes. By all means they should have castors; they are then easily moved from place to place. A small tufted mattress filled with hair made to fit the top is easily adjustable, and the inside of the lid can be made available, with either a pocket tacked on, or strips of tape at regular intervals to tie things up to it.

Those who have to economize space will find these ottomans exceedingly useful, and at the same time they may be as ornamental as taste and money will allow.

If made at home, odds and ends of material from the "scrap-bag" will be found handy to cover with, as only a little is required.



Simple and Artistic.

usual blue decoration. But, by artistic dealing when dressed, it was voted an object of beauty.

To decorate this, a selection of grape-vine with tender and delicate green leaves was chosen and thickly twined over this stone receptacle. It was a veritable Bacchanalian scheme, in which all kinds of fruit were added as an inside coloring.

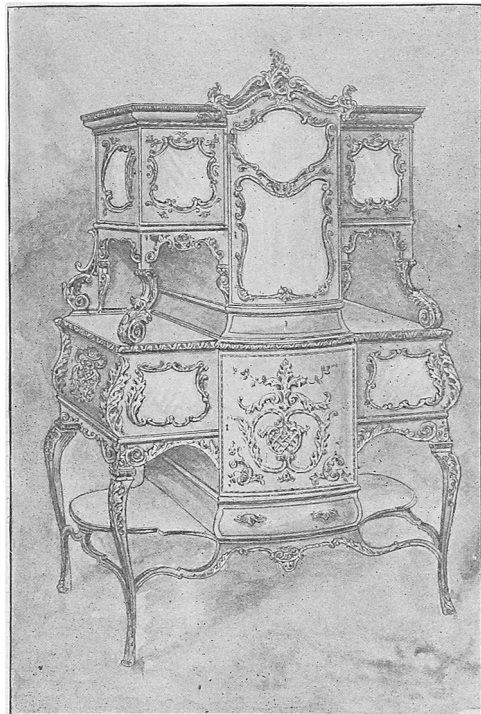
As for the menu, it was just about the same that one sees at all weddings—salads, of course, cold dishes of turkey, ham, tongue and chicken, creams, cakes and all the dainty accessories so generously used at all entertainments.

It was a summer wedding—that was enough. The village had a holiday—an event was taking place. The sun shone, the day was rife with smell of sweet flowers and chirping birds, and the church was ready for the happy bride. It was a rapture to the young, a sentiment for the old.

NOTES OF THE CUISINE.

By MARGARET MUCHMORE.

A MODEL little housewife who has just done up her beautiful kitchen in yellow and white, (a thing worth while when one has a gas range and tiled floor,) has written over the door in unmistakable characters, "No thoroughfare." For, she argues, the proverbial bad temper of the good cook is undoubtedly the outcome of the constant interruptions by the grocer, the butcher, the baker, the man servant, the maid servant, the children of the house, to whom the



A Parlor Cabinet. Designed on French Lines, with Modern Byzantine Ornament. By Edward Dewson.